English Literature

06/11

The nineties

Oscar Wild, The portrait of dorian gray 1891
James Whistler , painter
Arthur Symonds, critic
william Butler Yeats
The Rhymers' Club (poets that read and discuss about poems)
the aesthetic movement:
- "art for art's sake"
- anti-victorian, against middle-class opinions, against moral earnestness

What makes this decade important in the history of English literature is the belief of these authors in the independence of art. The gap between the general public and writers→ alienation of the "artist". Toward the end of the century a mass literate population emerged. The increase of the reading public was a consequence of the Education Act, 1870. New chip journalism was created. The transformation of the late Victorian literary market towards a "mass-market" involved, among other things:
-the disappearance of the three-decker novel
- the decrease in power of the circulating libraries
-the rise of the short story (could be published on news papers, magazine, they were short so they could be read by wide community)

Authors discuss the nature of their art. The modern "culture industry" appeared in the period that covers the 1880s-1920s. A very important element that marked the transformation of the publishing industry was the appearance of first editions in cheap single-volume format. In the 1935 Allen Lane started Penguin Books. He believed that there was " a vast reading public for intelligent books at a low price". This borught about the "paper back revolution". Among the first ten Penguins:
-A Farewell to Arms by Hemngway
-The mysterious…

Late nineteenth-century: a revival of non-rational discourses (spiritualism, mysticism, the occult) permeated British and European countries.

Introduction context

- The emergence of new political and social issue
- The woman question
- Ireland
- Empire

New political and social issue:
Election of a Liberal government in January 1906. Birth of Labour Party (socialist). social reforms, as the introduction of old-age pensions in 1908. Parliament Act 1911, which limited the power of the House of Lords.
The woman question:
The Married Women's Property Act 1882. Women's suffrage, the Women's Social and Political Union founded in 1903; from 1906 to 1914 the Union was very active, they were respectable women and they were force fed. The outbreak of the war the suffrage agitation was ended. In 1918 The Representation of the People Act→ vote for women over the age of 30, reduced to 21 in 1928.
Ireland:

Home Rule, the Third Home Rule Bill (1912) → The Government of Ireland Act 1914, postponed owing to WWI. In 1916, Easter Rising. 1922, Irish Free State (Anglo-Irish Treaty signed 6 Dec.1921), partition. 1937, Irish Constitution, it renames the state Ireland. 1949, Ireland becomes the Republic of Ireland.

Empire:

In 1877 Queen Victoria was proclaimed Empress of India. In 1947 Indian independence, it started the post-war wave of decolonisation.The 1880s had seen increased European involvement in Africa, the so-called "scramble for Africa". Concern over Britain's position among the growing imperialist rivalry converged with fears about national health and the strength of the imperial race. The early reverses of the Boer War increased these fears. The Second Industrial Revolution permitted the development of chemistry and technology. Brenton wrote plays. This concerns converged with fears about national health… (Second) Boer war: 1899-1902→ it brought into question Britain's supremacy as an imperial power. Boer War→ the health of the nation.

Degeneration:

In 1895 English translation (extremely successful) of *degeneration* by Max Nordau. The author identified modernity with the end of civilized life. The English translation of this book came out in the same period as Wilde's process. One of the major figures of this decade, he was given orginal statements and he was omosexual, and this was awful in this time. He was condemned and publically humiliated. The superior race whas the northern one. Saxon vs Celtic. Eugenics-> O.E.D.> With singular agreement. (The study of) the arrangement of human reproduction in order to increase the proportion of characteristics regarded as desirable (ar to reduce the proportion regarded as undesirable) within a population or the species as a whole. Also: the advocacy for or implementation of policies and practices intended to influence human reproduction in this way. Developed largely by Sir Francis Galton (1822-

1911) as a method of (supposedly) improving the human race (see quat. It$3), eugenics was increasingly discredited as unscientific and racially biased (con una cattiva influenza) during the 20th cent., especially after its doctrines were adopted by the Nazis in order to justify their treatment of Jews, disabled people, and other minority groups. 1883 F. GALTON Ing. Human Faculty 44 The investigation of human eugenics--that is, of the conditions under which men of a high type are produced. Positive eugenic→ the promotion of higher reproduction of people with desired traits. Negative eugenic→ reduced reproduction of people with less-desired or undesired traits. The British eugenic movement had a progressive core: freethinking and eugenical thinking went together. Shaw, Lawrence, Huxley. It was based on the new, dynamic science of evolution.

Anthropology:

In Britain, anthropology arose in the mid-19th century→ a consequence of the antislavery movement. Very successful, it contributed to the great debate on evolutionary theory. Sir James Frazer -> The Golden Bough (1890-1915). The Golden Bough was an encyclopedic work which reconstructed the development of rituals from magic to religion to science. It illustrated the development of ancient myth, and it collected both ethnographic and folkloric data. By the 1920s, this approach to anthropology lost ground, substituted by a scientific one, based on fieldwork

War poetry

"war poetry" → the "war" is the first WW. Great Britain declared war on Germany on 4 Aug. 1914 and armistice was signed on 11 Nov. 1918. Remembrance day: 11 Nov, poppies. England had not been engaged in a great war near "home" for more than a hundred years…

World War I was something which had never been experienced before: it put an end to an era.

It shattered illusions and ideals. It seemed as if the world had been innocent before. New types of weapons -> tanks, airships, machine guns. A whole generation of young men was wiped out by the

war, and the horror of trench warfare marked those who survived. Shell-shock Dr.Rivers at Craiglockhart, where Sassoon and Owen met ?. Enthusiasm at the outbreak of the war: thousands of young men joined …was considered a "just war". The country echoed with patriotic slogans spreading romantic ideas of the 'glory of the war. At the beginning. the war was conceived as a means of purification, something that would strengthen the soldiers' moral strength. As many young poets started to experience trench warfare, they realized the horror of it, and the emptiness of many formulas/ideas/slogans they had shared. Georgian England came to seem unreal. People at home did not know the extent of these horrors, and continued to view the war in romantic terms. The war experience transforms the war poet into a sort of anti-war poet who denounces its obscenity. Even the regular stanzaic structure appears inadequate, and emerges the need for free verse to express tragic experiences.
Language:
Servia -> servility. Between August 1914 and April 1915- Serbia. Shepherd dogs which had been "German" became "Alsatian". People who had German names anglicized them, for example, Kaiser -> Kingsley. The House of Windsor came into being in 1917, when the name was adopted as the British Royal Family's official name by a proclamation of King George V, replacing the historic name of Soxe-Coburg-Gotha. It remains the family name of the current
Royal Family.

Prosody
•Iamb- the most frequently used metrical foot in English, consisting of one lightly stressed syllable followed by one heavily stressed syllable, e.g. 'revolve', 'above'
•[trochee + metrical foot consisting of one heavily stressed syllable followed by one lightly stressed syllable, e.g. forward]
•Blank verse -> unrhymed iambic pentameters (five-stress lines)
Blank verse: it was first used by Henry Howard, Earl of Surrey (1516/17-1547) in his translation of Virgil's Aeneid. Until the 20th century use of free verse, blank verse was the most widely used unrhymed measure in English poetry. During the 15t and 16* century, it was used mainly in plays. Milton, with Paradise Lost, was one of the first to use it in nondramatic poetry. Milton's influence, authority and success were so great that blank verse was afterwards very widely used, and remains the standard metrical form for epic poetry.
Free verse -> (vers libre) basically, a form of verse whose distinction is not to conform to a pre-set pattern. The sonnet:
• A fourteen-line poem. The name derives from the Italian sonetto, 'a little song'.
• Two main sonnet forms: Petrarchan and Shakespearean
Petrarchan sonnet:
• Two stanzas, the octave (the first eight linea) is followed by the sestet (the final six lines). Between the eight or ninth line there is the volta', which answers, clarifies, etc. what the octave exposes.
• Rhyme scheme: abba abba cdeede or edecds
The Shakespearean (or English) sonnet:
• Three quatrains and a couplet.
• Rhyme scheme: abab eded efef gg
•The couplet plays a pivotal role: it concludes] amplifies or refutes the previous three stanzas.
The origins:
• Sir Thomas Wyatt introduced the Petrarchan sonnet in the early 16th century
• Henry Howard, Earl of Surrey, a contemporary of Wyatt's, modified the Petrarchan sonnet, establishing the structure that became known as the Shakespearean sonnet.

The Soldier by Rupert Brooke

Traduzione→

Se dovessi morire, pensa solo questo di me:
che c'è qualche angolo del campo straniero
che sarà per sempre Inghilterra. Ci dovrebbe essere
In quella ricca terra una più ricca polvere nascosta;
una polvere di cui l'Inghilterra si fece, si formò,
s'informò,
diede, una volta, i suoi fiori all'amore, le sue vie
al vagabondaggio,
un corpo inglese, respirante aria inglese,
lavato dai fiumi, benedetto dal sole di casa.
E pensa, questo cuore, tolto tutto il male,
un battito nella mente eterna, nondimeno
restituisce da qualche parte i pensieri dati dall'Inghilterra;
le sue visioni ed i suoi suoni; sogna felice come il suo giorno;
e la risata, imparata dagli amici; e gentilezza,
nei cuori in pace, sotto un cielo inglese.

Repetition of "England", strong emphasis on nationality. Foreign fields (alliteration), this field is rich but it becomes richer. Georgian literature has a strong emphasis on the English countryside, rural England. It's a glorification of the English countryside and death is just a detail that is present in the course of war (secondo paragrafo)..This is a sonnet that celebrates rural England and the … of war.

Adlestrop by Edward Thomas

Edward Thomas (he was poor, he married young, he had a family to support and he met the american poet Frost, who encouraged him to go writing; he wrote a lot of things, he suffered from depression, he is deeply modern, nhe wrote all his poems 1914-1917). Importance of nature, presence of war and sense of solitude. Adlestrop is a place. This poem is inspired by an unexpected stop in a station.

Traduzione→

Sì, mi ricordo di Adlestrop, del nome,
Perché in un caldo pomeriggio il treno
Diretto vi fece una sosta imprevista.
S'era agli ultimi giorni di un bel giugno.

Un fischio, poi qualcuno si schiarì
La gola. Ma nessuno se ne andò
Dalla nuda piattaforma, nessuno
Salì e fu solo Adlestrop: un nome,

E salici e tanta erba profonda
E la regina dei prati e i covoni
di fieno così fermi e solitari
Come le nubi alte nel cielo estivo.

Per un istante cantò vicinissimo
Un merlo e gli risposero indistinti
Più e più lontano poi tutti gli uccelli
Delle terre di Oxford e di Gloster.

Opens with a very conversational tone, he passes through this way in solitude, no one left, no one came. Only the name of this place. Details of landscapes and nature in stanzas 3, rural elements. The dominant sense in this stanzas is sight. The previle one in the last stanzas is hearing. There is an

expansion of birds singing in the last stanzas, in which there is an accumulation of birds songs. First person voice who is moving through a landscape, he's a sort of a visitor in this landscape. Since the war broke out he wonder where he should go or not. Owen recur as the fellow army instructor (?). He volunteered for the overseas, and died few months later.

Rain by Edward Thomas

Impact of war in his mind. He never mentioned this war. there is melancholy. The speaker is talking about solitude in nature, which is an inspiration . It's only two sentences.

Traduzione→

Pioggia, pioggia di mezzanotte, nient'altro che la pioggia selvaggia

Su questa cupa capanna, e la solitudine, e io

Ricordando di nuovo che morirò

E non sentire la pioggia né ringraziarla

Per avermi lavato più pulito di quanto non sia stato

Da quando sono nato in questa solitudine.

Beati i morti su cui piove la pioggia:

Ma qui prego che nessuno che una volta ho amato

Sta morendo stanotte o giace ancora sveglio

Solitario, ascoltando la pioggia,

O nel dolore o quindi nella simpatia

Impotente tra i vivi e i morti,

Come un'acqua fredda tra le giunchi spezzati,

Miriadi di canne rotte tutte ferme e rigide,

Come me che non ho amore che questa pioggia violenta

Non si è dissolto se non l'amore della morte,

Se l'amore sia verso ciò che è perfetto e

Non può, mi dice la tempesta, deludere.

In a bleak heart and midnight are the set. The poet is awaken at night feeling solitude (line 6, after which there is the first full stop). It is christian reference "blessed are the death", is a quote of the Great Gatsby. Rain is the title and it is a repetition with a lot of adjectives (wild, cold water is a variation, midnight rain). Also solitude is another repetition. The lines are not stopped. Flow of the poet's thoughts. "I shall die", "the death", "is dying tonight", "the living and the dead", "love of death". "Broken reed…"is a metaphor for soldiers. still and stiff is an alliteration. Line 9 internal rhymes "lying" and "dying". The form of the poem is trying to imitate the fluidity of the poet's thoughts. He established a sort of relationship between himself and those who are suffering. The end of this poem "dissolve", the rain seems to dissolve. Strength of war without mentioning it.

Cherry trees by Edward Thomas

Traduzione→

I ciliegi si piegano e stanno perdendo,

Sulla vecchia strada dove tutto ciò che è passato è morto,

I loro petali, spargendo l'erba come per un matrimonio

Questa mattina di inizio maggio quando non c'è nessuno da sposare.

It's a very simple poem set in nature but there is war. Shedding (verb) is at the end of the line 1 and their petals (subj) is at the start of line 3.

Siegfried Sassoon

He survived the war. He was brave and he gain a medal for his courage in battle (he was fearless). He was also very brave in writing. In a letter he accused the government and the high people of the army of prolonging the war. He was an hero.

They by Sigfrid Sassoon

Traduzione→

Il Vescovo ci dice: "Quando tornano i ragazzi
Non saranno gli stessi; perché avranno combattuto
Per una giusta causa: guidano l'ultimo attacco
Sull'Anticristo; il sangue del loro compagno ha comprato
Nuovo diritto di allevare una razza onorevole
Hanno sfidato la Morte e l'hanno sfidato faccia a faccia. "
"Nessuno di noi è lo stesso!" rispondono i ragazzi
"Perché George ha perso entrambe le gambe e Bill è cieco completamente;
Il povero Jim è colpito ai polmoni ed è quasi morto;
E Bert è diventato sifilitico; e non troverai
Un ragazzo che ha servito che non ha avuto alcun cambiamento. "
E il Vescovo ha detto: "Le vie di Dio sono strane!"

Is formed by two symmetrical stanzas. Couplet rhymes. The register is high. It reveals the consequences of the war. Language of the rhetoric of the war. The language of propaganda. Their race is worthy of honor. In the second stanzas, syphilic is a very strong word to wrote in a poem for the time. The replay of the Bishop changes the register.

Glory of women by Siegfried Sassoon

Traduzione→

Voi ci amate quando noi siamo eroi, a casa, in licenza,
O feriti in qualche posto importante.
Voi amate le decorazioni, credete
Che la cavalleria redima la disgrazia della guerra.
Ci rendete proiettili. Ascoltate con piacere,
Storie di sporcizia e pericolo teneramente emozionate,
Voi onorate i nostri lontani impeti mentre noi combattiamo,
E piangete le nostre memorie coronate d'alloro quando veniamo uccisi.
Non potete credere che le truppe britanniche "si ritirano"
Quando l'ultimo orrore infernale le spezza, e loro corrono,
calpestando i corpi terribili – accecati dal sangue.
O madre tedesca che stai sognando vicino al fuoco,
Mentre stai facendo le calze da mandare a tuo figlio
Il suo viso è calpestato più profondamente nel fango

Women were just in the hospital as nurses. It's a sonnet, two quatrains and a sestina. "tales of dirt" because of the trenches. Style changes at line 9. Women like to hear war misadventures, because war is an adventure. There is the idea of pain and less. This change of language is emphasized by …They are not successful and they are scared, so they ran. The body is no longer holy in this war. There is no respect. Another woman, who is german that is humanized "mother", is put in a very domestic setting/image. She does not know that his son is already dead while she is knitting his socks. The content of the line is so terrible that there is a second line used to talk about it (10-11).

Isaac Rosenberg

He came from the working lower class. He was an engraver and he was very good at painting. Some women paid him to study art. Killed in 1918.

Break of day in the trenches by Isaac Rosenberg<l

appunti fra

Strange Meeting by Wilfred Owen
Traduzione→
It begins with a sort of a sense of relief. It mentions the titanic wars, in line 3, it relates to the classical past. War of the far past but then in line 39 we have a future tense. We have a sort of an inclusion of all the wars (?). Fatigue of the soldiers, we have the sleepers but their sleep it's not restful and relaxed. Pity of war. The center part is very difficult, he talks about the purposes of the poetry. He had not enough time to express all this.There's no sense of hanger towards the speaker. There are a lot of half rhymes.

MCMXIV by Philip Larkin 1914
Traduzione→

In piedi con pazienza
Come se fossero allungati fuori
Il Parco Ovale o Villa,
Le corone di cappelli, il sole
Sui volti arcaici baffuti
Sorridendo come se fosse tutto
Uno scherzo di ferragosto;
E i negozi chiusi,gliscoloriti
Nomi fondati sulle tende da sole,
I farthings(il quarto di penny) ele sovrane(most valuable coin),
E bambini vestiti di scuro che giocavano
Chiamati come re e regine,
Le pubblicità di latta
Per cacao e tabacco, e i pub
Aperti tutto il giorno;
E la campagna se ne fregava:
I nomi dei luoghi sono tutti annebbiati
Con erbe e campi fioriti
Ombreggiamento delle linee di Domesday book
Sotto il silenzio irrequieto del grano;
I servi diversamente vestiti
Con stanze minuscole in case enormi,

La polvere dietro le limousine;
Mai tale innocenza,
Mai prima o dopo,
Come si è cambiato in passato
Senza una parola- gli uomini
Lasciare i giardini in ordine,
Le migliaia di matrimoni
Dura un po' di più:
Mai più una simile innocenza.

He was born in 1922, after WWI. He spent time in Belfast. he was a jazz conocer. He just wrote four slander books. We have four stanzas. People saw the july before the war. The war is a sort of a break of the world, which changes everything. The war was innocent before. In the first stanza image of the man enlisting, physical description. Grinning=They were unaware of their faiths.Physical elements characterizing the world. Things belonging to the past: description of the children. War limited the opening hours of the pubs. The countryside follows tradition. The fields were connected to the past. War is never mentioned in this poem. there is the image of people being different in the past, they dressed differently. Innocence never came back after war. The image of the man in the garden is an image of innocence. The whole poem expresses what war was like.

The Christmas truce by Carol Ann Duffy
Traduzione→

Vigilia di Natale nelle trincee francesi,
i cannoni tacevano.
I morti non si muovevano nella Terra di Nessuno –
Freddie, Franz, Friedrich, Frank …
La luna, come una medaglia, pendeva nel cielo terso e freddo.

Sul filo spinato il luccicchìo della brina era bizzarra
ghirlande(decorazioni di natale) d'argento.
Un ragazzo di Stroud fissò una stella
per incontrarvi lo sguardo della madre.
Un gufo piombò su un ratto sul guanto di un morto.

In un boschetto nelle retrovie,
un uccellino solitario cantò.
Un soldato-poeta lo annotò – un pettirosso
mantiene il suo territorio invernale –
poi scese il silenzio e come una mano toccò ogni singolo uomo.

Qualcuno baciò l'oro del suo anello;
alcuni accesero la pipa;
quasi tutti, nei loro pastrani, si strinsero
ad aspettare il sonno.
Il fango liquido si era infine indurito nel gelo.

Ma era la vigilia di Natale; credete; la fede
elettrizzava la notte,
e la brina luccicante sui figli insepolti
ne impreziosiva i capelli irrigiditi.
L'odore aspro, secco dell'inverno serbava il ricordo.

Una sentinella perlustrava il terreno –
non un segno di vita,
né ombre né spari di cecchini,
nulla da notare o riportare.
Gli agri stranieri, gelati, erano campi di dolore.

Poi fiammelle tremolanti dalla parte opposta
gli danzarono negli occhi,
brillarono come decine di alberi di Natale,
lucine di candela sui parapetti, e
là, lungo le linee tedesche, si cominciò a cantare.

Uomini che sarebbero annegati nel fango, gassificati, annichiliti,
colpiti
da scrosci di granate, o sopravvissuti per raccontare,
udirono allora per la prima volta –
Stille Nacht. Heilige Nacht. Alles schläft, einsam wacht …

Cariad, il canto fu un ponte improvviso
da uomo a uomo;
un dono al cuore da casa,
o dall'infanzia, da un luogo condiviso …
Finita la canzone, i soldati britannici applaudirono.

Un soldato scozzese attaccò a squarciagola The First Noel
e tutti dietro,
finché i tedeschi si alzarono in piedi, e videro
attraverso la linea di separazione,
le forme mute, scomposte, di chi era morto.

Per tutta la notte, lungo il Fronte Occidentale, cantarono,
i nemici –
canti di Natale, canzoni popolari, inni nazionali,
in tedesco, inglese, francese;
ogni battaglione in coro nella sua cupa trincea.

Così spuntò l'alba di Natale, avvolta nella nebbia,
per aprirsi
e offrire quel giorno come un dono
a Harry, Hugo, Hermann, Henry, Heinz …
con fischi, saluti, urrà, grida, risate.

Frohe Weinachten, Tommy! Merry Christmas, Fritz!
Un giovane di Berlino,
brandendo schnapps(bottiglia di grappa),
fu il primo a uscire dal fossato.
Un ragazzo dello Shropshire gli corse incontro come una rima.

E fu tutto un correre su, ognuno di loro,
a stringere la mano
del nemico come fosse un amico,

o dargli una pacca sulla schiena come un fratello;
e scambiarsi doni di biscotti, tè, stufato Machonochie,

marmellata Tickler… cognac, salsicce, sigari,
birra, sauerkraut;
o rincorrere sei lepri, saltate fuori
da un orticello di cavoli, o trovare un pallone
e trasformare un campo di battaglia in un campo di calcio.

Gli ho mostrato una foto di mia moglie.
Ich zeigte ihm
ein Foto meiner Frau.
Sie sei schön, sagte er.
Quanto è bella, ha detto lui.

Poi seppellirono i morti, spinsero le vanghe
nella terra indurita
più e più volte, finché una ventina di uomini
non furono in pace, identificati, benedetti.
Der Herr ist mein Hirt … il mio pastore, non manco di nulla.

E per tutto quel giorno e quella notte, festosi, meravigliosi,
ci fu un viavai
di ufficiali, di truppa,
i compagni caduti fianco a fianco
sotto le croci improvvisate di tombe di metà inverno…

… sotto le stelle timide, tremule
e la luna infilzata
e lo sbadiglio della Storia;
i proiettili lucidi, alti
che ciascun uomo da allora diresse soltanto al cielo

She is a Uk poet laureat. This poem is about a very famous episode on christmas: the first Christmas during the war in 1914. Men from the two enemy lines came together, without taking agreements. Showing families' photos and sharing, they start playing football. This event was forbidden. In this poem we have echoes of famous poems: *rat* reminds of Rosemberg's poem. Allusion to a soldier poet keen onto nature. Silence is personified. Transition from *Eve*, *believe* to *belief*. *Acres* is usually used to talk about cultivated lands. Alliteration of "f" in *frozen, foreign fields. Cariad* means "darling" in Welsh. When the enemies responded singing another song they trusted them. *Shropshire* is an allusion to other war poems. She goes back to the image of the moon-medal in the first stanza last line with the verb *pinned.* Stars are given human qualities. This poem explores the famous truce of Christmas 1914. there is no mention of the violent actions of the war. Her main issue is to show how people found out they were not so different.

Modernism

Place of birth→ modernism was an Anglo-Saxon movement which was born in London. London was the center toward which many authors emigrated. Modernism established a new literary and critical

canon and it changed the reading habits of Anglo-Saxon readers. Modernists talked about themselves as modern or experimental. The term covers a variety of movements with common features:

- programmatic difficulty
- concentration on form
- abstraction
- fragmentation
- anti-naturalism, anti-representationalism in painting
- free verse in poetry
- stream of consciousness in fiction

Modernism began in the period in which mass commodity culture started. Modernist writers tried to resist the incorporation of their writing into a culture which would treat it only as consumable matter. For them the true artist was to be a critic of consumerist society. From this resistance comes the "difficulty" of modernist texts… An emphasis on common experience is typical of the Victorian novelist. With modernism, the communal universe of reality and culture on which 19th century art was based, was over. The London literary avant-guard created the first modernist school: Imagism. It was an avant-garde movement founded by a group of poets (the English poet Richard Aldington and the American poet Hilda Doolittle) led by the American Ezra Pound in 1912. It was inspired by the philosopher T.E. Hulme. The three principles of imagism were:

- directness
- economy
- musical rhythm

In a station of the metro by Ezra Pound: "the apparition of these faces in the crowd;.. petals on a wet, black bough": this is an example of a modernist poem.
Imagist published 4 anthologies:
-Des Imagistes in 1914 which also collects a poem by Joyce
-Some Imagists 1915,-16,-17
This was the period of magazines and manifestos. The magazine Poetry was started in Chicago in Oct. 1912 by Harriet Monroe, and in its first issues it published texts by Aldington and H.D., in March 1913 the article "Imagisme" by Flint and "A few don'ts" by Pound. In 1914 the English periodical the Egoist was started, under the direction of Harriet Shaw Weaver. It serialized Joyce'*A portrait of the artist as a young man.* Pound separated from the movement in 1914 to found Vorticism, another avant-garde movement. The Vorcist manifesto was published in Wyndham Lewis's magazine Blast, which had only two issues, one in 1914 and one in 1915. The great work of modernism turn on ambiguous images:

- the city as an instance of fragmentation and co-existence
- the machine
- a new vortex of energy
- the apocalyptic moment

The world of 1910 was felt to be much more complex than the world as it had been known before. Most modernist authors were exiles: Eliot, Pound, (forerunners: James and Conrad), Yeats, Joyce, Lawrence and Mansfield. Time span→ beginning-end. End= early thirties. Beginning= when?
1910→ For V.Wolf it was in 1910: "In or about Dec. 1910 human nature changed… all human relations changed..". It was also the year in which King Edward VII died. The year of. the post-impressionist exhibition "Manet and the Post-impressionists" nov.1910-jan.1911, organized by Roger Fry. Different years suggested as the beginning of modernism by different authors/critics. 1907: Picasso painted Les Demoiselles d'Avignon→ a turning point in the history of 20th century painting: it marked cubism. 1908→

- Pound arrived in London

- Ford began to edit English Review
- T.E. Hulme joined the short-lived Poets' Club

1914→

- Eliot met Pound and showed him "Prufrock"
- Joyce began serializing *A portrait of the artist as a young man*
- it was the year of the first Imagist anthology
- it was the first year of the Vorticist journal Blast
- it was the year in which the war began

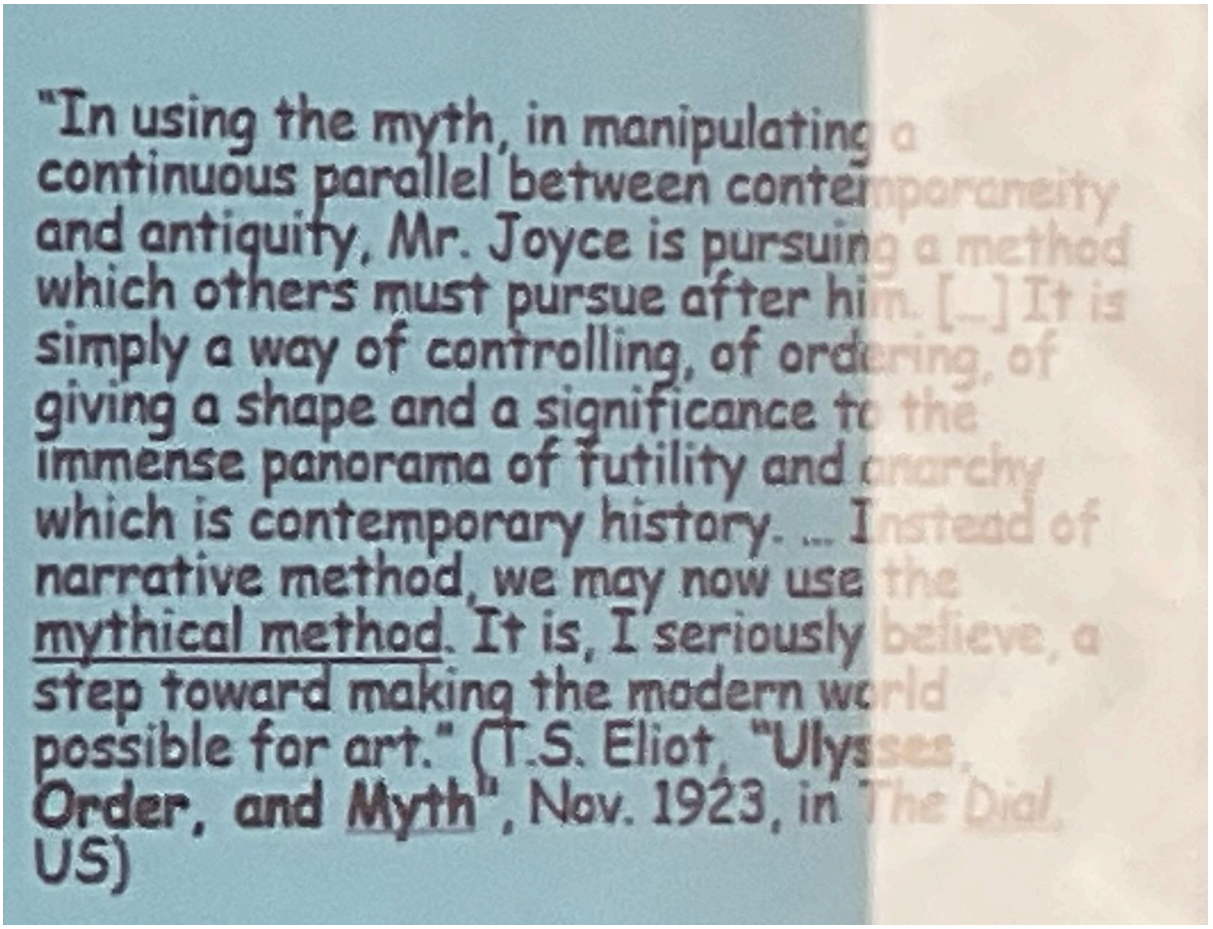
1915→

- The Rainbow by D.H. Lawrence, Lawrence "It was in 1915 the old world ended" (Kangaroo, 1923)
- The Good Soldier by Ford Madox Ford
- The Voyage out: V.Wolf's first novel

1922→

- The Waste Land
- Ulysses
- The Later Poems of Yeats were published
- The Criterion was founded

In Anglo-American modernism the period of higher intensity is the first quarter of 20th century within which there are two peaks: the year immediately before, and the years immediately after the first World War. The post-war period was crucial because the war can be seen as the apocalyptic moment of transition into the new. But many crucial notions were felt long before WWI, in the last decade of the 19th century and at the turn of the century itself. Myth→ it became a way to react to the chaos of daily life and to order its disorder.



Thomas Stearns Eliot (St. Louis, Missouri, 1888-London, 1965)
Biography(internet).
Composition
Eliot began writing The waste land in late Jan. or early Feb. 1921. Health problems, both his and Vivien's financial problems, overwork. End of September: Eliot's condition was very poor. A "nerve specialist" advised Ellet to rest for three months. He first went to Margate, a seaside resort town seventy miles east of London, then to Lausanne, where he finished his draft of The waste land. Elliot arrived in Paris on 2 Jan. 1922 with the typescripts. Deeply uncertain about the worth of his entire project, he submitted these to Pound for advice and suggestions for improvement. Pound urged Elliot to remove the large tracts of narrative (beginning to part I,II and IV of the poem). he also pruned 27 lines from the central scene in part III, and made another …Pound disliked the epigraph from Heart of Darkness, and he opposed Eliot's plan to add three poems to make it longer, When the publisher saw the poem, it seemed too short. This led Eliot to create the notes for the poem. In 1925, Eliot added the dedication to Ezra Pound.The Waste Land shows Eliot's interest in urban images, vernacular culture, the comic strip, American slang, English music hall, jazz, but also high culture, mysticism, philosophy, Latin, Greek, Sanskrit, German, French. It set a new direction for modern poetry. It was extremely radical also in its use of non-linear sequences, of sudden cuts from one thing to another. The reception of the poem varied: from conviction that it was a hoax to belief that it was a masterpiece. As editor of The Criterion (1922-1939). he became a powerful force in shaping literary and intellectual teste. In the preface to For Lancelot Andrewes, 1928, Eliot announced that he was now a "classicist in literature, a royalist in politics, and Anglo-Catholic in religion". In the following years he tried to reinforce the impression that he had always been a "classicist in literature". His

principal claim to popular fame is the musical Cats, drawn from his least serious verse, Old Possum's Book of Practical Cats, 1939.

The Waste Land

The theme of this long poem is the decay and fragmentation of Western culture, conceived in terms of the loss of natural fertility. It is 433 lines long and it is divided 5 parts:

I. The burial of the dead
II. A game of chess
III. The fire sermon
IV. Death by water
V. What the thunder said

There is no continuity between the parts, or within each part, except for Part IV, which is very short. The lines vary in length and rhythm and are usually unrhymed.I.S.Eliot used typical modernist devices in the poem:

- sudden shifts of perspective
- montage
- intertextuality
- different registers
- different voices

Despite its lack of logical continuity, its artistic coherence is brought about by some elements:

- The juxtaposition of passages with contrasting rhythms, diction, imagery
- The use of the past (history, literature, myth) in contrast to the present time
- The use of literary quotations and parody in order to point out the contrasts of past and present states of culture
- The use of different languages
- The theme of water (lack of/ excess of)
- Music
- Shakespeare
- Wagner
- The use of elements taken from two anthropologists: Jesse Weston (From Ritual to Romance)and James Frazer, The Golden Bough). These books study ancient myths about the alternation of fertility and barrenness

https://www.poetryfoundation.org/poems/47311/the-waste-land

First section, the burial of death

It's a quotation by Satyricon of Petronius. "*Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent: Σίβυλλα τί θέλεις; respondebat illa: ἀποθανεῖν θέλω."* It was published in a magazine first and then as a book in the US. The Hogarth press (Vigirnia and Leonard Woolf). The dedication is for Ezra Pound, il miglior fabbro scritto in italiano. Dedication: «O frate», disse, «questi ch'io ti cerno col dito», e additò un spirito innanzi, «fu il miglior fabbro del parlar materno. (Purgatory XXVI, 1.117) Guinizzelli, father of the dolce stil novo, indicating Arnaut Daniel. The burial of the death is the name of the first section. This goes against the beautiful idea of spring, april is. the cruelest month. Remembrance of something you've lost. Desire can't be fulfilled in the waste land. It refers to the general prologue of The Canterbury Tales by Chaucer, which talks about April too(In this season of rebirth pilgrims start their journey to Canterbury). This is a poem also about infertility, the land is no longer fertile. *Forgetful snow:* it is full of forgetting. The positive element of winter is the forgetfulness. Now we have summer. *Shower of rain*= acquazzone. This is a park in Munich. Starnbergersee is a lake in Germany (king Ludwik II drowned himself) and this is

typical of Eliot's writing. Lack or excess of water. The person who is speaking now, Marie, talks in german. "*Bin gar keine Russin, stamm' aus Litauen, echt deutsch."* Ludwik is her cousin and she talks about him. The poem starts with an allusion to Chaucer and the pilgrims. People who go on tour on holiday. the past and the present are compared and the present is always worse than the past. The imagery now changes. *Clutch*= stringere, afferrare. The idea of broken images is going to recur. *Striding*= camminare a grandi passi. use of another quotation from the ecclesiastic "*the cricket no relief"* and a quotation by Isaiah. Here we have the images of rock and stones and lack of water, connected to biblical language, connected to isolation. Echoes from the bible are "*son of man"* and "*shelter, relief*". He gave a quotation from Wagner. Love potion for the king but he drank it so he desperately fell in love with this woman(married to the king), so we have adultery. Then he was wounded. We have another change of scene. This is the first instance of the voice of a woman speaking in a moment of crisis. Second stanza= if we had Sibilla first, now we have another prophetess (o meglio chiaroveggente) Madame Sosostris. We have no contradiction between a bad cold and her fame being a clairvoyant= irony, the "*nevertheless*" is not needed. Some of the cards are discussed by Elliot in this stanza. He made an association with Frazer, who discussed transformation from myths into religion, and also to the Fisher king. Some of the cards mentioned are from his invention. Phoenician Sailor is the protagonist of the third section. "The tempest" is the last of Shakespeare, Ferdinand is crying cause he thinks that his father is dead and there is music. This song says "full fathom five… those are pearls that were his eyes…"which is here quoted. Image of death by water (Ferdinand's dad is dying drowned). Belladonna suggests Madonna and is also an herb, a medicine which can be a poison. the prophetess cannot see the Hanged man, who was the god who sacrificed for regeneration. if you die by water you can't be reborn. Last part of this section→ unreal city. Saint Mary Woolnoth is a church. unreal city is a quotation from Baudelaire's "the seven old men" (is also quotated the ghost, as in Baudelaire). These people mentioned (crowd) are connected to death. TWL 1, 1162-63-+ Hell III, 11.55-57: "[...] si lunga tratta di gente, chio non avrei mai creduto che morte tanta n'avesse disfatta." → quotation (Dante sta parlando degli ignavi). TWL 1, 1.64-> Hell IV, 1.25-27: "Quivi, secondo che per ascoltare. non avea pianto mai che di sospiri che l'aura eterna facevan tremare:" → quotation of the sighs. The crowd of people here in Elliot's poem are in Dante's story also the dead soldiers (citato Milazzo, Mylae). Now he mentions a corpse in the garden which is regenerating. This Dog, that is man's friend, it's a quotation from John Webster's White devil. Elliot quotes and misquotes on purpose. Last line is in French. This first section we have a lot of different things. The central idea is the idea of regeneration and the impossibility in the wasteland to do so. Idea of isolation and death by water or by the lack of water. Difficulty of a love relationship.

Second section, A Game of Chess

The main verb is "*double*", 5 lines after. *Lurked*= annidarsi. *Laquearia*= lacunari. The register is really high. The first line is an allusion of the presentation of Marcantonio and Cleopatra in Marcantony and Cleopatra. The setting is very rich, with decorated columns, jewels. Cleopatra's lovestory had an unhappy end. *Laquearia* for which Elliot gavce us a note. He quoted in latine the passage and we have the translation. E' la descrizione che Virgilio aveva dato del bancheto preparato da Didone per Enea. Then there is a further description of this place. This is a reproduction= *huge sea-wood fed with copper.* The light form the candles illuminates this reproduction. We have another work of art. In th second reproduction we don't see nature, but is another artitic reproduction. We see the change of Philomel in this sylvan scene. A quote from Paradise Lost is "*the sylvan scene*" (through satan's eyes). Philomel was raped by his brother in love King Thereus, and he cut her tongue so she cannot speak. Her metamorphosis into a nightingale, the best singer of all the birds. "*Jug, jug*" is the song of the nightingale. Then the tone changes. Her hair glowed into words, reflecting the light. The immage of the woman and her hair will appear later. In some lines we have a woman psychologically stressed

and in these lines we have a woman who is having difficulties. The woman is speaking. The syntax is aroded and this woman is having difficulties in comunication. Communication is improving→ this is the answer→ i think this is the rat alley… A quotation from Webster, visiting a men who might be dead. There is a transposition from webster: *the wind under the door*. Another quotation form Webster's The tempest. Rag was a kind of jazz music. This was a very successful song in 1912, "The Shaekspeare rag". We have an intorduction of modern popular music. This is a sort of existation question. Water gives no regeneration. Then we have women talking, the register is colloquial. *Demobbed*=smobilitato. *Mince my word*s= fare giri di parole. Her friend changes her mind very quickly. The final words are pronunced by Ophelia from Hamlet (she died from water), her daeth is the result of a failed relationship. In this second section we have different women form different culture menu. Contemporary women very often express their difficulties in communication with somebody who is not clarified but who is probably thier partner.

Third section, The Fire Sermon

It is against of the fires of last and passion, which prevent regeneration. We close the second section of an evocation of a woman who died from water, the third is poening with the river Thames. *Clutch and sink*= afferrano e affondano. This is a quotation form Edward Spencer, which was a marriage song in which the river is decorated and the image is beautiful. The nymphs stand from prostitute. List of elements which would be there in summer. Leman is Ginevra's lake. Leman is an archaic word meaning lover. This is an allusion to a Marvel's poem → *but at my back* . Another reference to Webster'The tempest= *and on the king my father's death before him.* is a allusion to a work in wihch the sound of horns refers to Diana and her punizione (la dea che si stava facendo il bagno). A song sang from soldiers from New Zeland and Australia in London. Quotation from poem Parcival by ?.
Unreal city→ A the end of the first section we have downed, now at the end of the third section we have noon. Metropole is a luxury hotel in Brighton and it was also a place where people went to have sex. *The typist* is the object. Quotation from a poem by Stevenson. Tiresias is another prophetic figure (who experienced both genders). Is the first time/poem in which the figure of a typist is present. Irony= *perilously spread.* She is waiting for somebody, who is a man. Jesus died at the ninth hour, *with a dead sound on the final stroke… Bold stare*= sguardo audace. Bradford, it could be two towns, this means somebody who is rich but has no tradition. Some rhymes appear. *Unreproved*= respinte. The scene= fulfilled sexual encount. *Patronising*= paternalistico. Now we see her reaction. This is a quotation by Goldsmith, in this novel there is a woman who is seduced and then she sings a song, but the ideas expressed by her are very different from the ones mentioned in Elliot's poem. The woman thought that the last thing to do is die, to make his lover suffer. Here we have one of the peaceful moments in this poem: Image of *pleasant whining of a mandoline.* Magnus Martyr is one of the churches of London. Quotation from Conrad's Heart of darkness. Here we have friends on the river Thames. Elisabeth I was born in Greenwich, mentioned before. Cycle of the Nibelunghi. Elizabeth was defined as the virgin queen and she was not married. Elliot quotes a letter form the Spanish king ("flirting" with Elizabeth). Now starts the girls' song. This is an allusion to Dante: *trams and dusty trees*. Moorgate was an underground station. Margate is the first place Elliot went when he was started/finished? the poem. Those three women, daughter of the river, are very sad and unhappy. Now the song is fragmented. Carthage is connected to Phlebas the Phoenician , the protagonist of the fourth section. This line (*to Carthage then I came*) is the beginning of The Third Book of the Confession. Burning is the burning of passion. So this third section includes music:

- Spenser's wedding song
- (Wagner's Parsifal -> quotation from Verlaine)
- A nightingale song
- A song from Goldsmith's The Vicar of Wakefield

• Unheard melody + puts a record on the gramophone"
• Ariel's song
• "The pleasant whining of a mandoline"
•Rhein's daughters' song -> Wagner
• Thames daughters' song

Fourth section, Death by Water
Current= uvetta passa. There is a very strong image= *picked his bones in whispers*. Gentile is everyone ?.

Fifth section, What the Thunder said
Three things are employed: Emmaus, the approach to the chapper… We have 40 lines without any punctuation. Many repetition.
The end of the Waste Land.
Apocalyptic imagine. "[…] Qual è la città sulle montagne che si spacca e si riforma e scoppia nell'aria violenta". Repetition of the "violet air", twilight of civilisation anticipated by the twilight of the Gods in the previous part. In the last lines of this section there is the repetition of "unreal and unreal cities". The last "unreal" is anticipated by the names of the most important cities of the western civilisation (Jerusalem, Athens, Alexandria, Vienna and London). Elliot write about these lines "What is that sound high in the air" (nota nel libro di letteratura). "Una donna allungo i suoi lunghi capelli neri, tesi e suonò una musica in sussurri su quelle corde e pipistrelli con facce da bambini, fischiavano, battevano le ali e strisciavano a testa in giù" immagine della donna dai lunghi capelli neri che si trasformano in corde di violino. Elliot said that these lines have been written before the Waste Land and then he incorporated it, like the lines of the fourth section that were part of a poem that Elliot wrote in French. "In questa spelonca rovinata tra le montagne, alla do old luce della luna, l'erba sta cantando (dry grass singing, repetition in the same section) intorno alla cappella, ecco la cappella vuota abitata solo dal vento, non ha finestre e la porta oscilla, ossa secche non possono fare del male a nessuno." Five occurrences at the adjective "dry". Ganga is the Sanskrit word of the river of Gange. "Il Gange era secco e le foglie affloscIate aspettavano la pioggia". Himavant, Sanskrit Word of Himalaya. "DA" is interpreted in 3 different ways by 3 different groups. An advice to riverse their worst features. This God speaks "DA" and men interpreted as "Datta"= give. "Cosa abbiamo dato, amico mio, il sangue che mi scuote il cuore, il terribile ardimento della resa del momento che una vita di prudenza non potrà mai ritrattare, solo per questo siamo esistiti, che non verrà ricordato nei nostri (obituaries= sono dei piccoli articolo dove il defunto viene descritto e ricordato dai suoi cari)" the moment in which we give ourselves to somebody else which is very daring, our life is worth it. "[…]". This tension towards other people will not be found in our obituaries, is not something that will be written down, but it will only remembered by someone. DA interpreted by demons "Io ho sentito la chiave (allusione a Dante e al conte Ugolino che venne richiuso in una torre insieme ai suoi figli) girare nella porta una volta e girare una volta sola, noi pensiamo alla chiave, ciascuno nella sua prigione a pensare alla chiave, solo alla sera […]". Allusione a Coriolanus e al filosofo che pensa che ognuno di noi sia imprigionato nella sua cella. DA Control "La brace rispondeva allegramente alla mano esperta con vela e Remo, il mare era calmo, il tuo cuore avrebbe risposto allegramente se invitato, battendo obbediente a mani in grado di controllare" use of the past conditional, means that it didn't respond. Concentration of different texts. "Io stavo sulla riva a pescare con la pianura arida dietro di me, almeno metterò a posto le mie terre e (misquotation of the Bible; then there is a quotation from a fairytale;then there is a part of the dedication to Ezra Pound, ripresa da una terzina di Dante; then there are two quotations from a Latin poem and the other …, entrambe parlano di un uccello; then another quotation from a French poem.) imagines towers approaching to the end of this

section. “Con questi frammenti ho puntellato le mie rovine”. The end of this poem is marked by fragmentation, that it characterizes the emotive text. This poem changed the history of poetry. He managed to introduce in poetry what was outside (the typist, the music hall). He admired Baudelaire because he managed to connect realism with imagination in his poems. Elliot thought that it was the poet’s duty to transform the un-poetry into poetry. Elliot needed to make money to support his family and be able to cure his wife, a he worked as a reviewer and as a critic, he was reading metaphysical poetry while he was writing the Waste Land. In October 1921 he wrote a very famous review about metaphysical poems. Polyphony= many voices, is a characteristic of the Waste Land. He dramatizes the identity of the different voices if they speak short lines, their own voices that speak, this creates the polyphony effect. Polyphony of individual consciences. This poem also presents a polyphony of texts, intertextuality. Elliot cut passages that were too closely connected to his personal experience, like the character of a woman who was clearly inspired by his wife.
“The tradition and individual talent” is an essay written by Elliot. The Waste Land express one of his most important features like: deep learning, wide range of […]. Mamma mia se non capisco nulla di quello che sta dicendo.

William Butler Yeats
(Dubliners 1865- south of France 1939)
He spent his last winter either in Rapallo or in the south of France.
Three places important for Yeats: Dublin, Sligo and London. Her mother came from Sligo and he use to spend his holidays there when he was a child, it was a place where folklore was still pretty much alive. It wasn’t an industrial place. He spent many years in London because his father, who was a lawyer, he decided that he wanted to be a painter, so this started a line of economic problems. Each painting took him a really long time so this was a problem for the family, his brother Jack became a very important painter. His father was a very original man. Yeats had some problems in school, he misspelled words, so he started an art school.

The period between the 19th century and the beginning of the 20th century was a period when occult societies and mystical thought were widespread throughout Europe. Yeats practiced occultism, he was a member of a famous occult society in Britain. He fell in love whit a beautiful woman, but she married somebody else and when her husband was killed he proposed to her, she refused him and he proposed to her daughter and he was rejected and then he married another woman. But he wrote to a friend that after his marriage he felt miserable. Four days after their marriage she started automatic writing. She was intelligent, younger yea him and she was a member of the occult society like him. He thought that it was his duty to spend his life understanding what she was writing. He wrote “My philosophy " was a book titled “Visions” where he explains his theories.

Irish matter
End of the 18th century and throughout the 19th century scholars had focussed on ancient Irish culture and “discovered” the ancient epic poetry and made it public. Till the. Irish writers were cut off from a native literary heritage. They looked to England and English literature as their background. Yeats realized the opportunity which could come from the circulation and availability of “the matter of Ireland” and worked to promote it. Creation of a national identity. He became the major protagonist in what is usually referred to as the Irish Renaissance […] SLIDE. In 1899 he was one of the founding members, with Lady Gregory, of the Irish Literary Theatre, which would become the Irish National Theatre Society in 1903, and in 1904 the Abbey Theatre. They became close friends and they did many things tougher. English drama was very conservative and the Abbey Theatre was the most

innovative theater in England. They wanted to get rid of the cliches of the English drama and write Irish issues in English, in the begging with only Irish actors. Was the first theater founded in […] non ho capito. From the end of the century, roughly around Parnells death, the gap widens in Ireland between Catholics and Protestants→ strongly opposed by the Catholic majority. Yeats had a very long career; his style changed over the years. His early poetry is dreamy and evocative; Irish folklore and Irish place names. In the first decade of the century he was involved in "theater business, management of men" which influenced his way of writing. He spent three winters (1913-1916) at Stone Cottage, Sussex, with Ezra Pound as his secretary. *Responsibilities*, his collection published in 1914 is usually considered as the turning point in his career. His poetry underwent changes that made it harder. Coole Park, Lady Gregory's country estate, becomes the model of the Big House. The poet would identify it with the ideals of nobleness and culture represented by the Protestant ascendancy. Lady Gregory compared to the patrons of the Italian Renaissance. Hugh Lane gave some of his impressionist paintings to the city of Dublin. 1922→ Senator of the Irish Free State. 1923→ Nobel Prize

The stolen child by W.B.Yeats

Traduzione→

Laggiù dove i monti rocciosi
Di Sleuth Wood si tuffano nel lago,
Laggiù si stende un'isola fronzuta
Dove gli aironi svegliano, sbattendo
Le ali, i sonnolenti topi d'acqua;
Laggiù abbiamo nascosto i nostri tini
Fatati, ricolmi di bacche e ciliege
Fra le più rosse di quelle rubate.
Vieni, fanciullo umano!
Vieni all'acque e nella landa
Con una fata, mano nella mano,
Perché nel mondo vi sono più lacrime
Di quanto tu non potrai mai comprendere.

Laggiù dove l'onda del chiaro di luna risveglia
Riflessi luminosi nelle grigie e opache
Sabbie, lontano, là presso la lontana
Rosses, tessendo danziamo
Tutta la notte le più antiche danze,
Intrecciando le mani e intrecciando gli sguardi
Finché la luna non abbia preso il volo;
E avanti e indietro a balzi
Inseguiamo le bolle spumeggianti,
Mentre il mondo è ricolmo di pene
E dorme un sonno ansioso.

Vieni, fanciullo umano!
Vieni all'acque e nella landa
Con una fata, mano nella mano,
Perché nel mondo vi sono più lacrime
Di quanto tu non potrai mai comprendere.

Dove l'acqua zampilla, vagabonda,
Dalle colline sopra Glen-Car
Nei laghetti fra i salici
Dove a stento una stella potrebbe
Bagnarsi, cerchiamo le trote assopite
E bisbigliando, ai loro orecchi doniamo
Ad esse sogni inquieti;
Lievemente sporgendoci
Dalle falci che versano
Le loro lacrime sui giovani ruscelli.

Vieni, fanciullo umano!
Vieni all'acque e nella landa
Con una fata, mano nella mano,
Perché nel mondo vi sono più lacrime
Di quanto tu non potrai mai comprendere.

È con noi egli viene,
Il fanciullo dall'occhio solenne:
Mai più potrà udire i muggiti
Dei vitelli sui tepidi pendii
O la teiera sopra il focolare
Cantargli la pace nel petto,
Né vedere i sorci bruni
Che corrono attorno alla madia.

Perché egli viene, il fanciullo umano,
Viene all'acque e nella landa
Con una fata, mano nella mano,
Da un mondo dove esistono più lacrime
Di quanto egli potrà mai comprendere.

Typical example of an early poem. Four stanzas. This is linked to Irish folklore; fairies stole children. Structure is very simple and this is a quiet place. Fairies are charming. *Indistinte*=adjective that Ezra Pound said is inappropriate to put in a poem. *Olden*= archaic for old. repetition of *where.* They like to play jokes. Bob= schizzare, correre molto velocemente. In the first three stanzas we have joy, games, dances, tasty things to eat. The last stanza is no longer full of happiness, now that the child is gone with them.

Down by the Salley Gardens by W.B.Yeats
Traduzione→

Nei Giardini dei Salici
il mio amore ed io c'incontrammo
attraversava i Giardini dei Salici
con piedini candidi come neve.
Mi pregò di prendere l'amore come viene,
così come le foglie crescono sugli alberi,
ma io essendo giovane e sciocco
con lei non concordavo

In un campo accanto al fiume
il mio amore ed io ci fermammo
e sulla mia spalla che si abbassava
mise la mano candida
pregandomi di prendere la vita come viene,
così come l'erba cresce sulle chiuse (regolatore d'acqua dei fiumi)
ma ero giovane e sciocco
e ora non mi restano che lacrime

The first two lines are in the "Northon" only one. That's a very easy poem. Repetitions are connections. He repeats "*She bid me take..".* Ezra. Pound quotes this lines "*She bid me take life easy, as the grass grows on the weirs*", in one of his productions.

The lake isle of Innisfree by W.B.Yeats

Traduzione→

Mi alzerò e andrò ora,
e andrò a Innisfree,
E là ci costruirò una piccola capanna,
fatta di argille e canne:
Nove filari di fagioli lì io avrò,
un alveare per le api da miele,
E vivrò da solo nella radura rumorosa di api.

E là io avrò un po' di pace,
perché la pace viene gocciolando piano,
gocciolando dai veli del mattino a dove canta il grillo;
Lì la mezzanotte è tutto un barlume,
e il mezzogiorno uno splendore purpureo,
E la sera piena di ali dei fanelli.

Mi alzerò e andrò ora,
perché sempre notte e giorno
Ascolterò l'acqua del lago sciabordare
con lievi suoni presso la riva;
Mentre sto in piedi sulla strada,
o sui marciapiedi grigio,
Io l'ascolto nel più profondo del cuore.

First poem in which he found his poem voice. Repetitions of parts like "i will arise" and "and go", repetitions of structures like in line 5, repetition of single words like "peace", repetitions of sounds. We have the expression of intention= will→shall. Living in nature and living out of nature. He expands the "now" in the second stanza, in which we have many time references. He expands the single items in always, night and day. We have a surprise in "*while i stand*..", he is not there. He is in this place where the pavements are gray and he never mentions London in his poetry. So the idea of happiness and peace is in himself. "*Night and day*"recalls the Gospel, the song of the prodigal son. He was not religious. Religion was something that his father deprived.

Easter, 1916 by W.B.Yeats

Arises in Ireland didn't have much support. The Easter rising became a myth. He published it for friends. In 1920 was published in newspapers and then in a collection. It consists in 80 lines, grouped in 4 sections (16-24-16-24). It is written in ?, which is 3 accents for lines. This gives us another piece of information. The use of shorter lines.It was the 24th of April. He met them when they finished their job. When he's talking to them, he thinks of a way to tease them. Use of but. *Motley*= buffoni. In this year we have responsibility, he attacks the catholic class and he contrasts italian renaissance. Yeats reveals his relationship with these countrymen. His attitude is just a mocking one. In the first stanza there is a collective portrait. In the second stanza he starts describing some of them. She was the only one not executed because she was a woman. She was Constance Warbood, he knew her Goore-Both,

Markievicz. He does not give us the names. She was enthusiast because of the Irish cause. *Harriers*= cani da caccia. She was a noble woman and she was ignorantly involved in political matches?. The man is Padraig Pears and he was a poet. He shows his strength as a poet. He was executed. Then we have Thomas McDonagh, he was a young man. Maud Gonne, a woman who Yeats fell in love with. He talks about her husband. He was a drunkard and he abused her wife and child. MacBride, name of one of the men.. The two do not live together anymore. *Dreamed*= sognato=giudicato. *Lout*= zotico. He says this man hurt someone who was near his heart. That's a song. The third stanza is very different, there is no refrain at the end. there is a chiasmus: *minute by minute they changed… changes minute by minute*. The first stanza is very difficult related to the other two. We have meditation. He moved from history(realism) to nature. Them being stone is contrasted to the active change of nature. The single item is the no-changing stone. He lists a series of living creatures which are the subject of these actions changing. The change is also applied to animals. All these living beings are part of a natural flock. They sacrifice too long so they become stone. Yeats has no mocking attitude here. He shows respect for these people and their sacrifice (*our part*). This is an allusion to Hamlet, the king who tells his son to not judge his mother= *That is Heaven's part*. He includes himself in this group of people who sacrificed. This is a crucial criticism. The death of these people was meaningless, vain. Dream is a very important verb for Yeats. Their dream was a dream of a free island. Their idea was an idea of sacrifice. Now he names them. He gave more wait to their name, not mentioning them until now. Green is the color of Ireland. In this stanza we have the refrain. The wearing of the green= very famous poem, which talks about some people's death because of them wearing green. This stanza starts like a comedy, but then it transforms into a tragedy. In the last stanza he attends to judgements and somehow is bivalent to this event to come up (?). He finds an alternative to negative judgments, recognizing the patriots' conditions.

The second coming by W.B.Yeats

This poem is about small risings in a small village near Dublin. It shares some of the ideas that we found in The Waste Land (especially in the fifth section before the thunder spoke). The first line refers to a hope, expressed in the Book of Revelation. The kingdom of sanctity. Written during the Anglo-Irish war, a very cruel and full of blood conflict. Thi spoem doesn't express hope, the second coming of Christ. The spiraling (turning and turning in circle) movement recurs in Yeats. Here this movement is out of control. *Blood-dimmed tide*= la marea oscura dal sangue. we have repetitions of sounds (ex. turning and turning, falcon..falconer..fall, ect.). ? echoed by disintegration of the rhyme scheme. From line 5 to the end to the stanza there is an echo of the Apocalypse. For years the *Siritus Mundi* was a general stormhouse image. Instead of Christ's presence, there is a lion with a human head. *Slouches*= is the way in which cats walk (pigramente). When he mentioned the 20th century, he recalled anarchy and violence. History is a circle, which ends with violence. In a letter of 1936, he wrote referring to this poem, in which it was written what is happening in 1936 (dice che in questa poesia c'è scritto ciò che sta accadendo negli anni della lettera). The dominant figure in the vision is the cone of the spiraling movement, two gyres.

Virginia Woolf (1882-1941)

Biography→

-Lost her mother in 1895, first depression

-After their mother's death George Duckworth, her half-brother(son of her mother), sexually harassed her

-Lost her beloved half-sister Stella in 1897

-When her father died in 1904 she had a nervous breakdown

-After a family trip to Greece in 1906, her brother Thoby died of typhoid fever in 1906

-His father, Leslie Stephen, married the daughter of W.M. Thackeray, who wrote the masterpiece *Vanity Fair*
-Privately educated, while her brothers went to Cambridge
-Her father, Sir Leslie Stephen, was the first editor (1882-
91) of the Dictionary of National Biography and a well-known climber (» 1871 The Playground of Europe); Virginia Woolf wrote two biographies, hers and Roger Fry's, who was the editor of 1910 post-impressionist exhibition
-Her sister, Vanessa Bell, was a painter
-Bloomsbury Group, when her father died, she moved in a flat and there she met very famous people, freethinkers
They were upper class and they didn't really accepted other people. She married Leonard Woolf in 1912 and she attempted suicide in 1913. In 1917 they bought a printing press, giving life to the Hogarth Press. This practical work helped her.

The Hogarth Press
Its first publication was "Two stories" in the summer by 1917. It consisted of Leonard's "Three Jews" and Virginia's "The mark on the wall".
1918 Katherine Mansfield's "Prelude"
1919, Katherine Mansfield's "Kew Gardens", a best-seller
1920s Hogarth Press publishes T S Elliot's "The waste land" and becomes the English language publishers of Sigmund Freud.
Woolf worked a lot as a reviewer and essayist- The Common Reader (1925).
Her first two novels (The voyage out 1915 and Night and Day 1919) were conventional. Her style changed also thanks to her experimentation with the short story.
Woolf's narrative focuses on "moments of being" in which the subject suddenly experiences a sense of connection with reality.

Modern Fiction
It was published as "Modern Novels" in 1919, then revised in 1925 as "Modern Fiction".
This essay can be considered as a sort of manifesto of modernism […] SLIDE
She claims in the essay that life now is different from before, and new ways of writing are needed to represent a different life.
There is a shift from the outer world to the inner world. Author are more concentrated more on the inner world. She rejects the idea that traditional realistic fiction can express contemporary life […] SLIDE
She develops essay starting from an opposition to fashionable authors at the time such as Arnold Bennett, John Galsworthy (Nobel Proze 1932), H. G. Wells, whom she defines "materialists". Definition of materialists= their design "… more and more ceases to resemble the vision in our mind". Page 278. She wrote what is life. "Is life like this?" Virginia Woolf gives a new definition of life/reality ➡️ her long-standing struggle with Bennett over the concept of reality. She claims the right for writers to choose their subject. Life ➡️ is "the essential thing" (Wether we call it life or spirit, truth or reality), which is the subject of literature. "Life is a luminous halo". Page 280 she expresses her idea that what interesting for the modernist is the mind. Russian fiction was translated by a good translator, Garnett, and becomes very important for modernists. There is no proper stuff for fiction, you can write about anything.

A ROOM OF ONE'S OWN

Essay by Virgina Woolf, published in 1929. Based on two lectures she gave in 1928 al Newnham College and Girton College, the first two colleges for women at Cambridge. They were founded in 1869 and 1871, respectively.
At Oxford, lady Margaret Hall was founded in 1878 and Samerville college in 1879.

She is invited to two colleges to speak about women and fiction. She reflects what does women and fiction mean, maybe it means what they are like or fiction written about women. True nature of women and true nature of fiction. She gives us the idea of male colleges and she walks on the grass and someone tells her that she can't, so she goes to the library but she is not allowed to be there because she is a woman and she was not invited by a men. She makes a comparison with the female colleges, she says that the female colleges are less beautiful than the male ones because they receive less money.
She reflects on these issues that concerns the economy. Women in private were locked in a room and beaten. In Elizabethian England there were a lot of love poems about women, but women didn't take part in the important movements in history. There were things written about women but there isn't anything written by them. E si chiede perché le donne non scrivessero durante l'epoca elisabettiana e si domanda se loro sapessero leggere e scrivere. She mentions a letter by a bishop che aveva affermato che sarebbe stato impossibile per una donna avere il talento di Shakespeare. Inoltre, lui scrisse che i gatti non vanno in Paradiso. I gatti non vanno in paradiso e le donne non sanno scrivere le opere di Shakespeare. Anche Virginia è d'accordo sul fatto che le donne, all'epoca di Shakespeare, non avrebbero potuto scrivere le opere come lui. poi immagina che Shakespeare avesse una sorella molto talentosa. E dice che lui è andato a scuola e ha potuto viaggiare, ma lei no. Lei doveva stare a casa, occuparsi delle faccende e doveva sposare un uomo che non le piaceva. Ma lei non voleva così una sera scappò di casa e andrò a Londra, andrò in un teatro per farsi assumere come attrice (all'epoca le donne non potevano recitare a teatro), ma tutti le risero in faccia. Ma il suo genio ambiva a studiare i modi degli uomini e delle donne. Dato che era molto giovane e assomigliava molto al fratello, Shakespeare, l'attore manager ebbe pietà di lei e lei si trovò incinta di quell'uomo. […]. Così si uccise una sera di inverno e giace sepolta in qualche incrocio a sud del fiume (i suicidi non venivano sepolti nei cimiteri). Questo più o meno è come sarebbe andata la storia se una donna all'epoca di Shakespeare avesse avuto il suo genio.
That's why is important that women study and make their own profession. So they can help other women, also as models. She says that only with a room for themselves and money to live women can become writers.

PROFESSIONS FOR WOMEN
A talk Virginia Woolf gave to the Women's Service League […] SLIDE
The difficulties she had to overcome to become a writer: "killing the Angel in the House" a reference to Coventry Patmore's poem of that title;
"Telling the truth about my own experiences as a body" ["something about the body, about the passions which it was unfitting for her as a woman to say"].

"L'angelo della casa era totalmente dimentica di sé, eccelleva nelle difficili arti della vita di famiglia e si sacrificava quotidianamente. Soprattutto lei era pura. A quel tempo ogni casa aveva il suo angelo."
When she started to write a review this woman came to her and talked to her. "Tu sei una ragazza e vuoi fare la recensione di un romanzo scritta da un uomo importante, sii buona, inganna e usa tutte le arti e i mezzi del tuo sesso. Non lasciare mai che qualcuno sappia che tu hai una testa tutta tua. Così mi girai e la presi per la gola, feci del mio meglio per ucciderla. La mia scusa sarebbe che ho agito per legittima difesa, se non l'avessi uccisa lei avrebbe ucciso me. Io dovevo uccider la perché appena ho

preso la penna per scrivere ho scoperto che non puoi recensire nemmeno un romanzo senza avere la testa propria e esprimere le proprie idee. Questo angelo ci ha messo molto a morire."
Diventata più ambiziosa voleva comprarsi una macchina e quindi pensò di scrivere un romanzo. Image of her creative process. Lo scrittore è come un pescatore che perso nei suoi sogni, sul bordo di un profondo lago. "Creative trance".
"Stava per immaginare qualcosa che riguardava il corpo, le passioni e qualcosa che lei, in quanto donna, non poteva dire."
"Penso di aver risolto la prima, uccidere l'angelo del focolare, ma la seconda, dire la verità sulle mie esperienze in quanto corpo e delle mie pulsioni, non penso di averlo risolto e dubito che nessuna donna l'abbia ancora risolto. Se così è nella letteratura, com'è in queste nuove professioni dove voi, donne, entrate per la prima volta. Vi siete guadagnate stanze tutte per voi in case che prima erano appartenevano solo agli uomini"
"Questa libertà è solo l'inizio, la stanza è vostra ma è ancora spoglia […] io ho finito il tempo e mi fermo qui". Female model for younger women.

David Herbert Lawrence (1885 Nottinghamshire - 1930 Vence, France)
He came from a mining village in the midlands: his father was a miner ". November 1909: The English Review published some of his poems. February 1910, the same periodical published his first short story. He was now regarded in London literary circles as a promising young writer. He wrote verse throughout his career. He also wrote short stories. His early novels (The White Peacock and The Trespasser) were more conventional in style and treatment and were acclaimed. The Rainbow, 1915, showed the true Lawrence, and critics condemned it→it was banned and suppressed as indecent. He felt that the forces of modern civilization were against him. Censorship was a constant problem: apart from The Rainbow
-Women in Love (1920) had to be published in the United States 4 years after it had been finished
-Lady Chatterley's Lover →published privately in Italy in 1928 and France in 1929. It was banned for its explicit descriptions of the sexual act and was not published in Britain in an uncut form until 1960 after Penguin won the trial against its publication
His wife Frieda's German origins and his opposition to the war made the war years miserable for them. He disliked the modern world. He was against middle-class conventions which try to kill the forces of liberation, inner forces. In his works these forces are always represented by outsiders, or a primitive of some kind, like game-keepers, gypsies, Italian peasants. His novels deal with the relationship between men and women and parents and children, love, sex conflicts and psychological and emotional relationships. The power of nature is interlaced with spontaneous power of physical urge and instinct. He felt deeply related to Nature. he believed in the dark forces of the inner self which, according to him,must not become victims of the rational faculties. He disliked psychological analysis. After the war he left England; he travelled abroad, never to go back, except for two short visits. He went to Italy, Australia, Mexico, then Italy again, and the south of France, where he died of tuberculosis. He also wrote interesting travel books, such as *Sea and Sardinia,* 1921, and *Mornings in Mexico,* 1927.

Snake by D.H.Lawrence
Present the encounter of the speaker with a snake in a natural setting. Natural sight predominates, and is presented at the same level of the eye. *Water-trough*=abbeveratoio. *Carob*= carrubo, un albero della zona mediterranea. *Pitcher*= brocca. He shows respect to the snake, he comes first so he drinks first. *Slackness*= indolenza. We have the repetition of the same consonant sound. Now we have a very short stanza. *Cattle*= bestiame. *Flickered*= guizzò. *Bowels*= viscere. The setting now is clear, line 21. Again the repetition of the consonant sound. There is a sort of admiration of this being. This is a social side.

The role of the clichè of the male, who is fit, fearless, strong and healthy: *if you were a man…* The snake did not come to attack him. The speaker wonders why he didn't do anything to the venomous snake. Cowardice, perversity, humility ? *From out*= uscire. The tongue becomes night because is black and dark. This is like a fairytale. *Log*= ceppo di legna. *Paltry*= gretto. There is a reference to *The Rhymes to an ancient mariner* : albatross, killed for no reason. The poem is structurally based on repetition. At the start we have the anaphoric repetition of "and". We also have repetition of structures (ex. "as cattle do", "as drinking cattle do"), sounds. "Someone" emphasizes the respect for the snake that the speaker has. Repetitions and variations. Line 22→ introduced voices of his education→ repeated with variations. Society tries to limit that freedom of the inner self. Repetition is one of the founding features of this poem. When the speaker is looking at the snake, while it is drinking, he feels fascinated, but when it goes away he feels horror. The snake becomes his snake. The stanzas have different length.

How beastly the Bourgeois is by H.D. Lawrence

There is a sort of scientific approach. *Specimen*= campione, scientificamente, an item. Lawrence uses the small *e* to write *Englishman*, on purpose. Underlining the fact that sport was a very important part of men's education. *Soggy*= fradicio, zuppo. He knows how to respond to social demands, but not with life-demands. Variation on the topic. *Groomed*= strigliato. *Sleek* is both positive and negative. *Fungus* is not only mushrooms but also mold (muffa). *Stale*= vecchio (stale bread= pane raffermo). Now all the worms of the real mushrooms are transformed into emotions(?). Is no longer a man but an appearance= *standing in thousand*, se ne stanno in migliaia. *Toadstools*= a usually poisonous mushroom (fungo ad ombrello).

James Joyce

1904: Joyce met Nora Barnacle 16 June
→Blomsday: October: he left Inebond for good
Pola (Croatia), Italy: Trieste 1905-1915 Rome August 1906 - March 1907)
Zurich (June 1915 - Octeber 1913)
Paris (July 1920- December 1940)
Zurich (December 1940 - dies 13 Jerry 1941)
Main works:
-Dubliners (1914)
-A Portrait of the Artist as a Young Mon (1916)
-Ulysses (1922) →difficult narrative technique form the fourth chapter
-Finnegans Wake (1939) →
Joyce tries to put in world culture, while Becket tries to cut out.
The first 12 stories in Dubliners were written in 1905 (they had been begun before he left Ireland). "The Dead", written in 1907, is the last story. This collection has a very controversial publication history. He sent it to a British publisher. The manuscript was accepted in 1906 by the English publisher, Grant Richards, but not brought out until 1914 because of objections also raised by his printers (use of the adjective bloody, for ex). SAccording to British law the printer was responsible, not only the publisher. "My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent publie under four of its aspects: childhood, adolescence, natunty end public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness." →Letters I 134 letter to Grant Richards, 5 May 1906). Paralysis appears (as entrapment, adherence to social conventions, fear of being committed) in all the short stories as a unifying theme.

It is the characters' insility to live a meaningful life. Scrupulous meanness→ the economy he applies to language, image and emotion. Conflict between the characters'lives and their ambitions/desires.
Childhood: "The Sisters", "An Encounter' Arok"
Adolescence: "After the Race", "The Boarding House"', "Evelina", "Two Gallants"
Maturity: "A Little Cloud", "Clay" "Counterparts" "A Painful Cose'
Public life: "Ivy Day in the Committee Ron" "A Mother Grace"
"The Dead"
All stories have a climax, or epiphany. Epiphany→ "the sudden spiritual manifestation, whether in the vulgarity of speech on of gesture or in a memorable phase of the mind itself" (Stephen Hero). A novel could not be made out of a sense of epiphanies, which con he just privileged moments, glimpses of refined stylistic exercise. That is the reason why, from 1904- the year ha wrote Stephen Here - onwards, the epiphany for Joyce is no longer a self sufficient piece of writing, but it is used in wider contexts and therefore considered os a sketch to be developed and included in the neration. Epiphanies in themselves are not suitable to on extended narrative form, which is a representation of a development or evolution of the spatio-temporal dimensions; at best, they express g moment of suspension. p411-440 DA LEGGERE.
The setting is a Christmas party given by Mrs. Morkan. appunti liceo riassunto→ **The dead: She was fast asleep** Gabriel and his wife Gretta have just come back from a Christmas party at the house of Gabriel's unmarried aunts (Julia and Kate). At the party Gretta heard an old Irish song which reminded her of her first love, Michael Furey, a man who she believes died for her (this is her epiphany). Gabriel at the party dances with Mrs. Ivors, a nationalist. Once back at the hotel where they are staying, Gabriel asks Gretta why she looks so thoughtful and she tells him about Michael Furey. Immediately after this, she falls asleep and Gabriel has his own epiphany. Gretta has changed, she is no longer Gretta who is young and beautiful, now she is no longer beautiful. Gabriel is the real one, the one that goes on living tied to his habits without having passions and without going deeply into the feelings and emotions of his wife. We have a description through Gabriel's eyes. Michael is not completely a dead person, he is like a ghost because he is present between Gabriel and Gretta and he is still living in Gretta's memories. Gabriel, looking out of the window, sees the snow. The direction westward the western part of Ireland is the most romantic one: where Eveline had a picnic with her father and where Gabriel was in love with Gretta. Traditionally "going west" means going to die. Snow is the symbol of death and paralysis because it covers all the landscapes and because it's frozen and motionless. Snow represents the hopeless condition of human beings. We have the realization, from Gabriel, of his failure because he didn't find a way to escape paralysis.

The stream of consciousness
William James (Principles of Psychology, 1890) he uses this expression "stream of consciousness". This expression becomes central in the 20th century literary and critical practice.
"" SLIDE
The emphasis on the stream of consciousness is the basis of a new subjectivist psychological novel.

The literary sense of the term stream of consciousness was introduced in the 1918 by May Sinclair in a review of an early volumes Dorothy Richardson's novel sequence "Pilgrimage" (1915-1938) which include the first notable English uses of the technique.
Joyce attributed the origin of this technique to the little-known French novel "les Lauriers sont coupés" (1988) by Eduatr Dujardin (1861-1949) (The Oxford companion of English Literature).

It is a narrative technique that renders the flow of thoughts or impressions in the minds of the characters. It represents the mind at work; it expresses free associations of ideas and thoughts.

Stream of consciousness (Oxford Dictionary of Literary Terms) → the continuous flow of sense perceptions, thoughts, feelings, and memories in the human mind; or a literary method of representing such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of interior monologue.
The term is often used as a synonym for interior monologue, but they can also be distinguished, in two ways.

* In the first (psychological sense), the stream of consciousness is the subject-matter while interior monologue is the technique for representing it; thus Marcel Proust's novel A la recherche du temps perdu (1913-1927) is about the stream of consciousness, especially the connection between sense-impressions and memory, but it does not actually use interior monologue.
* In the second (literary sense), stream of consciousness is a special style of interior monologue: while on interior monologue always presents a character's thoughts 'directly. without the apparent intervention of a summarizing and selecting narrator, it does not necessarily mingle them with impressions and perceptions, nor does it necessarily violate the norms of grammar, syntax and logic; but the stream-of-consciousness technique also does one or both of these things.

Read a couple of pages of Proust's novel and Ms Dalloway to see the difference.

SAMUEL BECKETT
(Dublin 1906- Paris 1989)
He came from a Protestant family, very religious and strict mother. He went to Trinity collage Dublin and graduated in 1927, he studied French and Italian. Lecteur of English at the Ecole Normale Superieure in Paris for two years, where he meets Joyce. Goes back to Trinity. He resigns in December 1931. Goes to Germany and then Paris. From then, with brief visits home, he will live in exile throughout his life. In Paris he was stabbed for no apparent reason, he met a woman, Suzanne. When the war broke out he was visiting his mother in Ireland, but immediately went back to Paris to stay with Suzanne Deschevaux-Dumesnil, his lifelong partner. In 1941 he joined a resistance group, which was betrayed the following year, and he and Suzanne took refuge in Provence. En attendant Godot contains several references to this.
The war years had a decisive influence on Beckett. Waiting for Godot grew out of Beckett's war experiences.
They included:
* the channelling of secret information (for which he was awarded the Croix de Guerre in 1945),
* the anguish of waiting for contacts in dangerous circumstances,
* of seeing friends betrayed, tortured, killed,
* of hiding in fields and ditches, and
* of being permanently hungry

In Paris he had difficulties from an economic point of view. When he settled again in Paris in 1946, he experienced a "frenzy of writing" (S. Beckett) SLIDE
He decided to write new works only in French in 1945. He wrote in French for about ten years (from 1945 to 1955).

About writing in French/English → Beckett once said of English, "You couldn't help writing poetry in it", he mentioned "the desire of impoverishing myself still further" and also
that in French it's easier to write without style.
He self-translated his works in English.
He wanted to cut as much as he could. He could write uses the devices of poetry and rhetoric in English, but he didn't want to.
He stayed sometimes in London where he had psycho-analytical procedures. ~
Friendship with the Joyce family and links with significant figures in the literary avant-garde (Dada and early surrealist movements), but little evidence about his theatrical tastes.
He knew few actors. He went to concerts as Suzanne was a pianist, but he was something of a recluse.
He changed English speaking drama but we don't know a lot about his passion about theatre, he was a solitary man.
As a young man in Dublin he regularly went to the Abbey Theatre but he also liked the music hall, circus and cinema, and admired Buster Keaton and Charlie Chaplin. He was always drawn to melancholy clowns.
Very hard conditions → poor.
I began to write Godot as a relaxation, to get away from the awful prose I was writing at that time' → novels grounded in despair at the failure of language to give meaning to human existence. Beckett decided to turn to the theatre, an art form in which language is not the only means of communication. In prose the language is the only means, in drama there is also the performance of actors. With modernism we see changes in prose and poetry, but drama was very conservative in Britain. If compared to the other genre, drama was very conservative. A plot where nothing happens was inconceivable.
Before Beckett, drama was synonymous with action: a plot in which nothing happens was unconceivable.
"What is this play about?' Beckett himself described it as 'a play which strove at all cost to avoid definition'.
→"a play in which nothing happens, twice." (Vivian Mercier, "The Irish Times", 18/02/1956).
Plot. Pozzo is blind and the tree is different in the second act. Nothing happens.
Theatre of the Absurd Defined by Martin Esslin in The Theatre of the Absurd, 1961.
It is not a movement, it is an answer to a universe that has lost its meaning and purpose.
* It strives to express its sense of the senselessness of the human condition
* It presents senselessness in terms of concrete stage images of the absurdity of existence: not by means of traditional characters, plots and dialogues, but by means of a correspondingly absurd form.
* "the Theatre of the Absurd tends toward a radical devaluation of language" (Esslin)
SLIDE

Charlie Chaplin

Charlie Chaplin's Littletramp', (Charlot' in French) → bowler-hatted and shabby, victim of circumstances and sometimes of the social system, but who can always recover, adaptable. The dusty road at the end of The Tramp (1915), his stop beside a tree to eat lunch which is stolen, have parallels with the road, the tree, and the "they" who beat Estragon in WG. "Did they beat you" "Yes sure they did".

Buster Keaton

Buster Keaton → the stone-faced stoicism of Buster Keaton, whose comic characters remain stoically impassive even in the face of disaster.

Stan Laurel & Oliver Hardy

the early sound films of Stan Laurel and Oliver Hardy, bowler-hatted lifelong companions exactly like Vladimir and Estragon. Hardy, like Vladimir, is the more assertive, authoritative, cerebral, and sententious of the pair;
Estragon, like Laurel, tends to be the more literal minded, forgetful, and unable to interpret events.

Waiting for Godot

* first published in French: Paris, 1952
* first performed in French: Paris, 1953
* first published in English: New York, 1954
* first performed in English: London, 1955

Waiting for Godot Features + examples

Uncertainty from the very beginning (page 752): Estragon is trying to taking off his boots and Vladimir says that he is happy to see him again and asks him where he passed the night and Estragon responds that he slept in a ditch and he indicates the ditch ("over there") without the gesture:
[E.] Certainly they beat me.
[V.] The same lot as usual?
[E.] The same? I don't know.

Routine and gestures (putting on and taking off the hats and the boots).

Uncertainty about the place → is it the wrong place?/ have they have been there before?

[E.] You're sure it was here?
[E.] We came here yesterday.
[V.] Ah no, there you're mistaken. I

[V.] _ Nothing is certain when you're about.
[E.] In my opinion we were here.
[V.] You recognize the place?
[E.] I didn't say that.

Even when he makes a positive statement he subtracts.

Uncertainty about time (page 755)
[V.] He said Saturday. [Pause] I think.

Uncertainty about the tree and the nature of the tree,
• a willow (salice) / dead (perché non ha più foglie) →no more weeping a tree (battuta, non piangerà più, nel senso che è un salice piangente senza foglie) / a bush /a shrub
Change in the tree is in second act.

Uncertainty about Godot's arrival.

They don't remember anything.

Repetitions and role exchanges

[E.] Nothing to be done. The first words of the play will be repeated by [V.] Nothing to be done. They will be repeated again by [V.] Nothing to be done.

[V.] It hurts?
[E.] [angrily] Hurts! He wants to know if it hurts! after a few lines there's an exchange of speakers:
[E.] It hurts?
[V.] [angrily] Hurts! He wants to know if it hurts!

The conversation doesn't work because they are talking about two different things.

Repetitions and contradictions between words and acts:
[E.] I'm going.
[He does not move]

Famously, the end of Act 1 and Act 2
[E.] Well, shall we go?
[V.] Yes, let's go.
[They do not move]

Misquotations:
From the Bible
[V.] Hope deferred maketh the something sick, who said that? Correct quotation: "Hope deferred maketh the heart sick: but when the desire cometh, it is a tree of life." (Proverbs, 13.12)

[E.] On the other hand it might be better to strike the iron before it freezes. → proverb: "Strike when the iron is hot."

Questioning of received knowledge /religion:
[V.] One of the thieves was saved.
The story is interrupted, because the two speakers do not collaborate, but, nevertheless, it is told.Do you remember the story?
[V.] ... our Saviour. ...
[E.] Our what?
[V.] Our Saviour. ...
[E.] Saved from what?

Irony
[V.] Suppose we repented.
[…]
[E.] Our being born?

[V.] You should have been a poet.
[E.] I was. [Gesture towards his rags] Isn't that obvious? → Let's remember the extremely difficult years lived by Beckett.

Bleak environment but politeness in the conversational exchanges.

Analogical thinking:

[E.] - you always wait till the last moment,
[V.] The last moment . → makes V. think of religion (the last moment before death etc.) and so he misquotes the Bible: "Hope deferred maketh the something sick, who said that?" and a few lines arterwards, Jesus's last moment → the thieves.

Rotesty co-operanversation doesn't work because characters
[V.] Do you remember the story?
[E.] No.
[V.] Shall I tell it to you?
[E.] No.

[E.] _ Do you know the story of the Englishman in the brothel?
[V.] Yes.
[E.] Tell it to me
[V.] Ah stop it!
[E.] An Englishman having drunk a little more...
They are just two but they refuse to cooperate.
Conversational exchanges are defective:
[V.] Come on, Gogo, return the ball, can't you, once in a way?
Gogo's response is exaggerated → [E.] [with exaggerated enthusiasm] I find this really most extraordinarily interesting.
Stories are not welcome:
[E.] I had a dream.
[V.] Don't tell me!
Sometimes the conversation expands the subject
Time
the problem is to pass the time, their waiting has no end.
[V.] It'll pass the time.
The only definite temporal reference is
[V.] We should have thought of it a million years ago, in the nineties.
Suicide
[V.] We should have thought of it a million years ago, in the nineties.
[V.] Hand in hand from the top of the Eiffel Tower (completed in 1889).
[E.] What about hanging ourselves?
[V.] Hmm. It'd give us an erection.
Suspicion toward action:
[E.] Don't let's do anything. It's safer.

Seamus Heaney (1939-2013)
-Born in a rural Catholic family
-Queen's University, Belfast 1960s: marches for civil rights
-End of the 1960→ the Troubles (The civil war), many were wounded, died and the atmosphere was very difficult
-Derry, 30 January 1972→ Bloody Sunday
-1972 Heaney moves to the Republic (saw by many as a bytrial)
-he was a very important public figure in Ireland.

"Digging" opens *Death of a Naturalist,* 1966. The lexical was very difficult. The collection ends with these words: "I rhyme To see myself, to set the darkness echoing." ('Personal Helicon'). Exploration of darkness→Dear into the Dark, 1969 → "Bogland" (the Irish myth).
How with this rage shall beauty hold a plea, / Whose action is no stronger than a flower? (Shakespeare, Sonnet 65, IL.3-4). "befitting emblems of adversity". (W. B.Yeats, Meditations in Time of Civil War", 'II My House*, 1.30). He bought for Christmas Peter Glob, The Bog People, 1969; and he saw the pictures of people who died in prey history, found in bogs.
"The Tollund Man", Wintering Out, 1972. Bog poems: North, 1975.
Tollund Man→

His exploration of darkness ends with Station Island, 1984.He wrote collections of essays and also several translations. Several translations:
• Irish: Sweeney Astray (about gaelic king cursed by a cleric, about his throne)
• Greek: (Sophocles) The Cure at Troy (Philactetes), The Burial at Thebes (Antigone).
• Latin: book VI of the Aeneid

Digging by Seamus Heaney (Scavando)
Squat= tozza. *Snug*= conformarsi alla forma, comodo. They are at home, and his father is digging in the garden. *Rump*= fondoschiena. *Coarse*= rozzo. The language is very difficult, because it's precise. *Levered*= far leva. *Turf*= torba. *Corked sloppily*= tappata in modo poco preciso. *Squelch*= risucchio. He's remembering. This poem opens his first collection. He gives us his roots in rural activities and he establishes new traditions.
Traduzione→

Tra il mio pollice e l'indice riposa
la tozza penna, comoda come una pistola.

Da sotto la finestra, un suono aspro e netto
quando la vanga affonda nella terra ghiaiosa:
mio padre, che scava. Mi affaccio e guardo

finché la sua groppa tesa nello sforzo tra le aiuole
s'abbassa, si rialza vent'anni addietro
curvandosi ritmicamente tra i solchi di patate
dove stava scavando.

Il rozzo scarpone annidato sulla staffa, il manico
saldo contro l'interno del ginocchio a fare leva.
Sradicava gli alti ciuffi, affondava la lama lucente

per sparpagliare le patate novelle che raccoglievamo
stringendole con piacere fredde e dure tra le mani.

Per Dio, il mio vecchio la sapeva maneggiare, la vanga.
E così il suo.

Mio nonno tagliava più torba in una giornata
di ogni altro nella torbiera di Toner.
Una volta gli portai del latte in una bottiglia
con un tappo di carta abborracciato. Si raddrizzò
per bere, poi si rimise subito al lavoro,
fendenti e affondi netti, gettandosi le zolle
sopra la spalla, andando sempre più giù
dove la torba era migliore. Scavare.

L'odore freddo del terriccio sulle patate, il risucchio e lo schiaffo
della torba impregnata, i tagli netti di una lama
su radici vive mi si ridestano nella mente.
Ma non ho vanga per seguire uomini come loro.

Tra il mio pollice e l'indice riposa
la tozza penna.
Scaverò con questa.

The Forge by Seamus Heaney (La fucina)
Axels= assi. *Anvil*= incudine. *Hiss*= sibilo. *Leather-aproned*= con il grembiule di pelle. *Bellows*= mantice. The language is very specific. When he grew up he said it was at the end of the world, cause it's rural. He wants to explore his darkness.
Traduzione→
Tutto ciò che conosco è una porta sul buio. Fuori vecchie assi e cerchi di ferro arrugginiti, dentro il timbro acuto dell'incudine martellata, l'improvvisa sventagliata di scintille o il fischio di un nuovo ferro che si forgia
nell'acqua. L'incudine deve essere da qualche parte al centro, cornuta come un unicorno, quadrata da una parte e inamovibile: un altare
dove lui si consuma in forma e musica. A volte, col grembiule di cuoio, i peli nel naso, appare allo stipite, riscopre il rumore di zoccoli in movimento tumultuoso, poi sbuffa e rientra, sbatte e schiocca, per tirar fuori con forza il vero ferro, lavorare ai
mantici.

The Grauballe Man by Seamus Heaney
He describes him through the language of nature. *Poured*= colato. His throat has been slashed: *the black river of himself*. *Instep*= collo del piede. *Ridge*= riga in rilievo sul rigonfiamento delle cozze/ catena montuosa. *Eel*= anguilla, peculiar of northern Ireland. *Tanned and toughened*= scurita e indurita. *Cure*= conciare la pelle. *Elderberry*= bacche di sambuco. *Rusted hair*= capelli arrugginiti, which is typical of celtic population. *Peat*= torbiera. *Dying Gaul*= Galata morente, a marble statue in Rome. Behind this beauty there is the atrocity. He discusses the violence in the past and his attitudes. In other poems is a personal question, what is my attitude?
Traduzione→ link

A kite for Aibhin by Seamus Heaney
(After "L'aquilone" by Giovanni Pascoli→The poem ends with a flight reflection. He thinks that dying when he's still young is better and not suffering). He has written a poem for his two sons Michael and Christopher (he also had a daughter). He translate the two stanzas of Pascoli "un'aria

d'altro luogo… e d'albaspina", in his poem. Then brings the poem to Ireland. Anahorish is the small village where he went to school. *Hover*= planare. *Askew*= sbilenco. *Spindle unspooling*= fuso che si svolge. *Windfall* is both an unexpected treasure and something blown down by the wind. He appropriate Urbino ventoso (Pascoli), he said instead *halt opposite Anahorish Hill.* It's a very joyous poem, so far from his latest one. It's a part of a collection, 2010.

Ted Hughes (Yorkshire 1930-London 1998)
Landscape and nature are very important in his poems. He was born in Yorkshire. Family influences:
-his mother→folklore
-his brother→love of nature, animals -his father→WWI "A soap-smell spectre / Of the massacre of innocents" ("Dust A We Are")(he remember him as a silent man)
The moved from small place to bigger place.
"Capturing Animals" → "There are all sorts of ways of capturing animals and birds and fish. I spent most of my time, up to the age of fifteen or so, trying out many of these ways and when my enthusiasm began to wane, as it did gradually,I started to write poems.You might not think that these two interests, capturing animals and writing poems, have much in common. But the more I think back the more sure I am that with me the two interests have been one interest, My pursuit of mice at threshing time when I was a boy [ ] and my present pursuit of poems seem to me to be different stages of the same fever." → scritto per un programma radio?. Literary influences: D.H. Lawrence. Studied at Cambridge: from English to archaeology and anthropology→dream of the burnt(paws) fox(she said why are you killing me? He loves literature but he abandoned it because it was killing him). In Cambridge he met Sylvia Plath. Plath's death (11/02/1963), haunted Hughes's work. She wanted to become a poet too. They married, it was not an easy marriage. She had personal problems. They had two kids and they split up because he was seeing another woman. She committed suicide. He was criticized by families, especially by American's families. He writes about the innocent violence of nature. Tension between the poet's admiration for the animal power and his fear of it. Animals are a manifestation of creative power. Violent metaphors, harsh alliterative "northern"sounds. Birthday Letters, 1998 poems written over three decades (1972-1997). Only a few were published, but went unnoticed. A dialogue with Sylvia Plath and also with her poems. Translated both contemporary poetry and classics: Seneca Oedipus, Ovid's Metamorphoses, Euripides's Alcestis.

Wind by Ted Hughes
Traduzione→ http://felicitaraggiunta.blogspot.com/2013/01/vento-di-ted-hughes.html
Stampeding= correre (usato per il bestiame). The force of nature is understandable in this poem.

Pike by Ted Hughes
The poet's experience of fishing pikes (lucci, pesci). *Green tigering the gold*=verde che tigra l'oro. *Grin*= grignare. In their world they seem longer, a hundred feet long. *Logged*= appoggiati. *Clamp and fangs*= morse e denti aguzzi. *Gills kneading*= le branchie impastano(muovere lentamente). *Sag belly*= pancia cascante. *High and dry*= secchi/ nei guai. *Vice*= morsa. One ate the other till the gills, so he did not breathe. *Cast*= gettare l'amo. *Hushing the floating woods*= che zittivano i boschi fluttuanti, because of the wind. Fishing them is like a challenge.

Daffodils by Ted Hughes
That's a collection in which he dialogues with his wife. That's winter between 1962-1963, which is remembered for its freezing temperature. *Incidental gilding of the deeds*= doratura accessoria degli atti notarili, they didn't sign any deeds because they were young. *Trove*= trovato. *Sod*= zolla, terra. *Flower-farm*= vivaio. Repetition of sounds. Oximoron= soft shrieks. *Wet shocks shaken*= i mazzi

bagnati e scossi. *Butts*= gambi. *Crop*= il raccolto. *Baby-cries*= vagiti. *Fluttering* = palpitanti. Cross of rust= croce di ruggine. Plays on images of their youth and their idea to be together forever. He gives us images of frame lives.